

PIANO / VOCAL / GUITAR

# FROZEN : MUSIC FROM THE MOTION PICTURE SOUNDTRACK



ORIGINAL SONGS BY KRISTEN ANDERSON-LOPEZ AND ROBERT LOPEZ  
ORIGINAL SCORE BY CHRISTOPHE BECK

 HAL•LEONARD®

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**WONDERLAND MUSIC COMPANY, INC.  
FIVE HUNDRED SOUTH SONGS**



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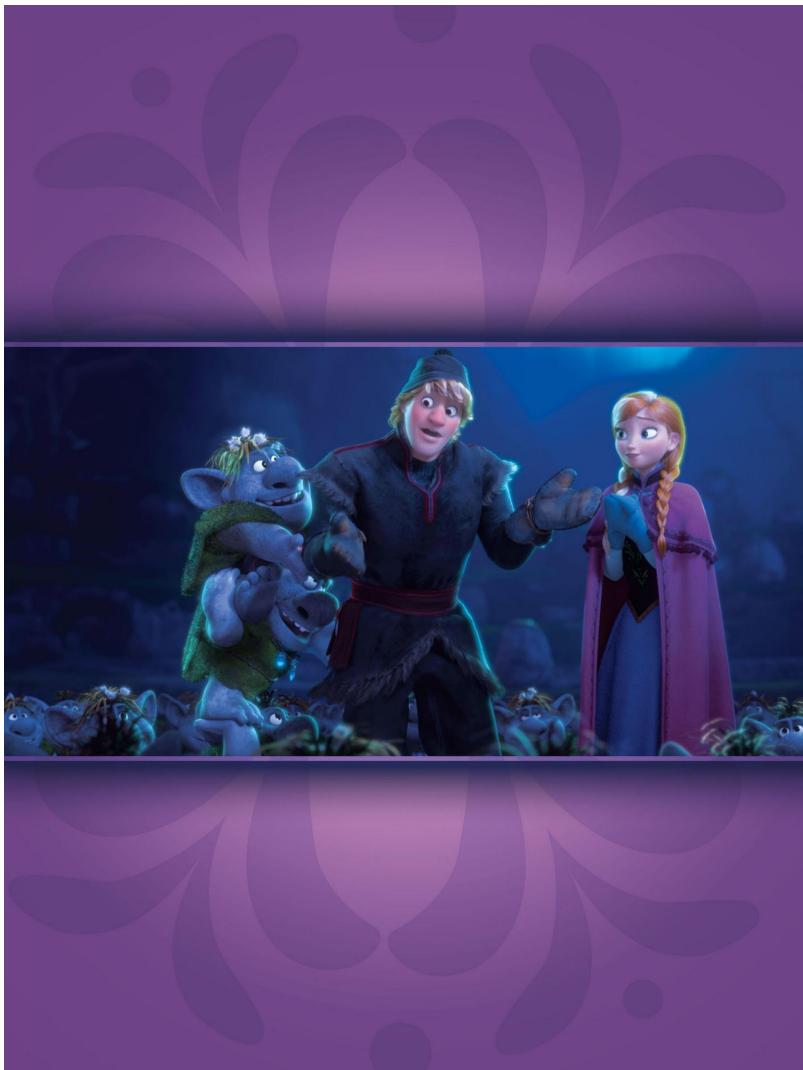
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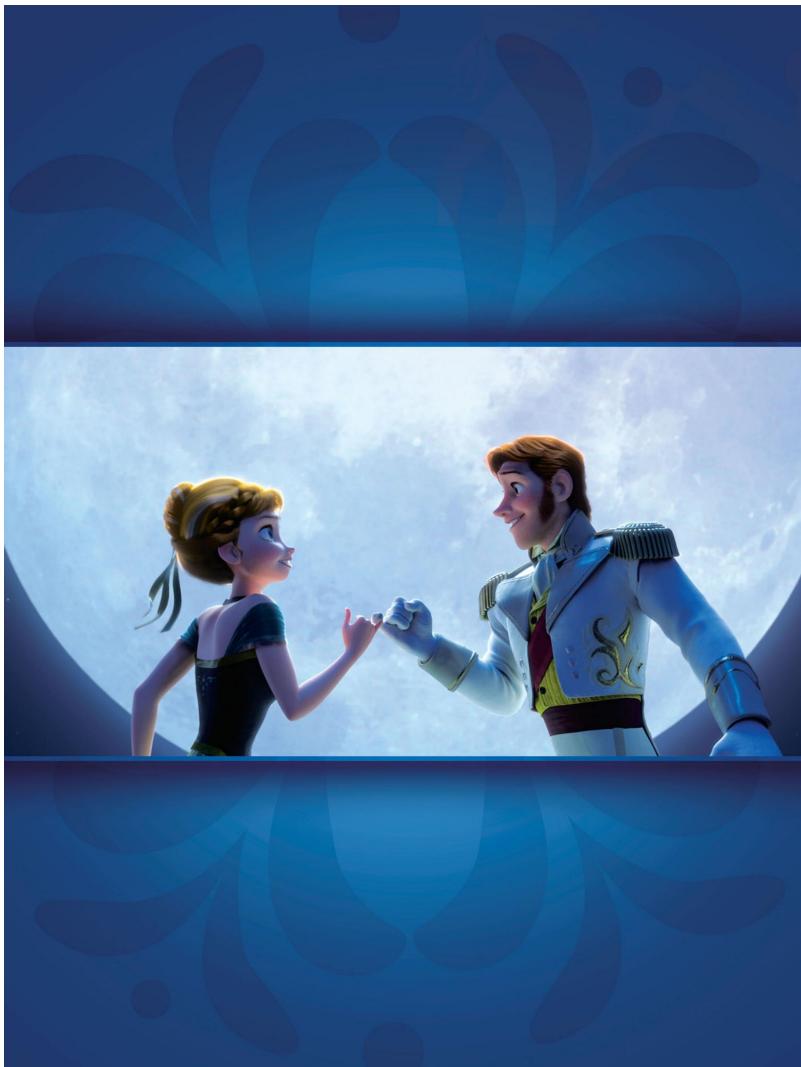
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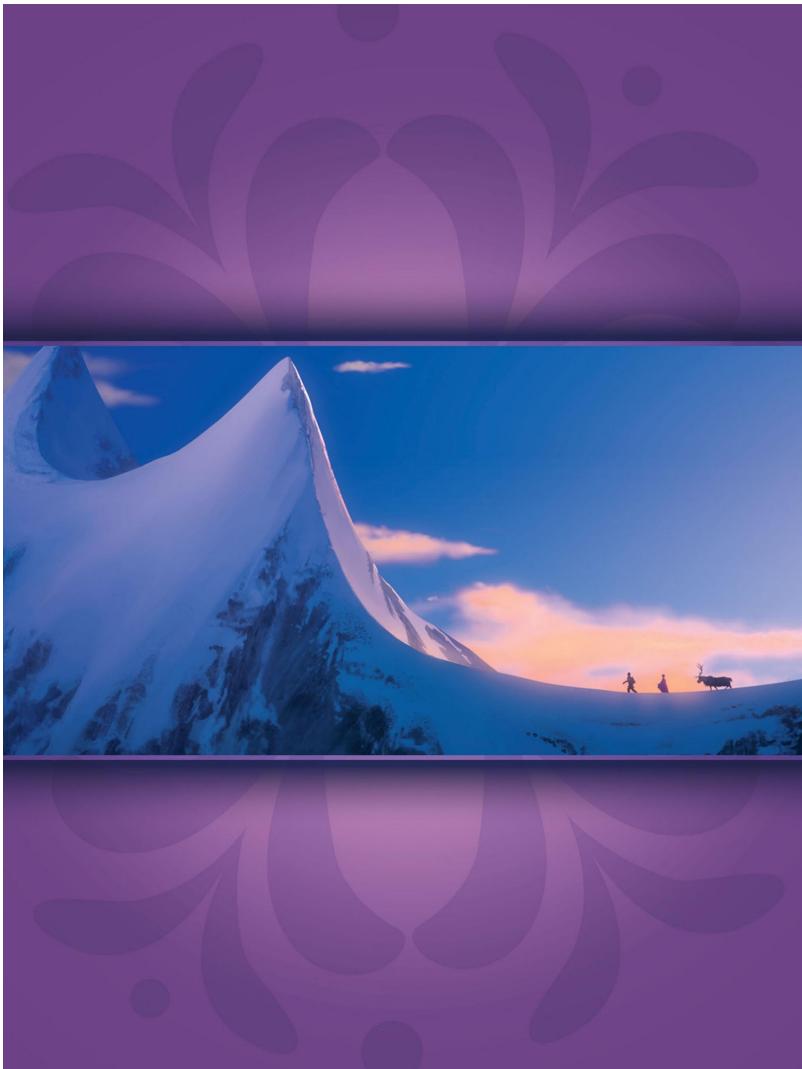














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**Heimr Árnadair**



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Strike! for love and strike for fear. See the beau ty sharp and sheer.

Split the ice a - part, and break the fro - zen

Faster  
D5  
x x x x

heart. Watch your step! Let it go! Rr -

hyup! Ho! Watch your step! Let it go!

Am

Beau - ti - ful! Pow - er - ful! Dan - ger - ous! Cold! Ice has a mag - ic, can't be con - trolled.

Bb

Strong - er than one, strong - er than ten, strong - er than a hun - dred men! Hyup!

F

E

A5 *mf*

Born of cold and win - ter air and

D5 *mf*

moun - tain rain com - bin - ing, (this i - cy force both foul and fair has a

3

A5  
Fret 5 str

fro - zen heart — worth — min - ing.) Cut! through the heart, cold and clear.

Strike! for — love and strike for — fear. There's beau - ty and there's dan - ger here.

Slower

D5  
Fret 5 str

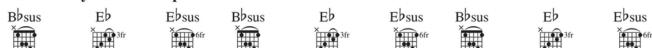
Split the ice — a - part! Be - ware the fro - zen heart.  
rit.

Dm A/D Dm7 G/D Bb  
rit.  
N.C.

# DO YOU WANT TO BUILD A SNOWMAN?

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderate-rhythmic but expressive



LITTLE ANNA: (Spoken:) Elsa?

With pedal

(knocking)

(Sung:) Do you want to build a snow - man?

Bbsus2/D

Come on, let's go and play!

I nev - er see you

(Sax) -----

(R.H.)

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A♭/C

Cm

an - y - more. Come out the door! It's like you've gone a -

B♭m(add2)

D♭/F E♭/G

Ab(add2)

way. We used to be best bud - dies, and

(L.H.)

Gm7

E♭maj7/G

Dm7♭5

G7

Cm

now we're not. — I wish you would tell me why.

F7

N.C.

Fm9

Do you want to build a snow - man? It does - n't have to be a

swa-----

A♭m6/C♭

LITTLE ELSA (Soprano) G: mm. Anna LITTLE ANNA (Soprano) O: mm.

**A♭m6/C♭**

snow - man. **LITTLE ELSA:** (Spoken:) Go away, Anna. **LITTLE ANNA:** (Sung:) O - kay,

*8va* -----

*mp*

*poco rit.*

**E♭** **E♭sus** **E♭sus2** **E♭** **E♭sus** **E♭sus2** **E♭** **E♭sus** **E♭sus2**

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

bye.

*a tempo*

**E♭** **E♭sus** **E♭sus2** **C♭** **E♭/B♭** **C♭** **E♭/B♭**

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

**E♭** **E♭sus** **E♭sus2** **E♭** **E♭sus** **E♭sus2** **A♭5**

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

A little faster  
 N.C.

(knocking) YOUNG ANNA: Do you want to build a  
 snow - man?  
 Or ride our bike a - round the halls?

I think some com - pan - y is o - ver - due;  
 I've start - ed

talk - ing to the pic - tures on the walls. (Spoken:) Hang in there, Joan! (Sung:) It gets a lit - tle

3

**A♭**

**E♭/G**

**G7**

**G7/F**

lone - ly, all these emp - ty — rooms, — just watch - ing the hours tick

**Cm/E♭**

**Cm/D**

**Cm**

**F**

**N.C.**

by.

*(click tongue)*

**C♭**

**A♭m**

**C♭**

Music score for the first section of the piece. The treble and bass staves are shown. The bass staff has a sustained note with a fermata. The section ends with a fermata and the instruction "N.C." (Non Continuatur).

Music score for the second section. The treble staff shows a series of chords: Eb, Eb sus, Eb sus2, Eb, Eb sus, and Eb sus2. The bass staff has a sustained note with a fermata.

Music score for the third section. The treble staff shows a series of chords: Eb, Eb sus, Eb sus2, Eb, Eb sus, Eb sus2, and Eb (add4). The bass staff has a sustained note with a fermata.

Music score for the fourth section. The treble staff shows a series of chords: Abm7, Abm6, and Abm6. The bass staff has a sustained note with a fermata.

Music score for the fifth section. The treble staff shows a series of chords: Ebm/Gb, Bb (add2)/F, and Abm7. The bass staff has a sustained note with a fermata.

A♭m6

E♭m/G♭

G♭

A♭m7

E♭m/B♭

(L.H.)

C♭

B♭

B♭

A

N.C.

(knocking)

ANNA: (Spoken:) Elsa?

A little slower, tenderly

E<sup>b</sup>sus2



3

(Sung:) Please, I know you're in there. Peo - ple are ask - ing where you've

*p*

B<sup>b</sup>sus2/D



been. They say, "Have cour - age," and I'm



A<sup>b</sup>/C



Cm



Gm



G(sus2/4)



try - ing to; I'm right out here for you, just let me in.



B<sup>b</sup>/D



E<sup>b</sup>



We on - ly have each oth - er; it's just you and me. —









Dm7**♭**5                    Ddim7                    C(sus2/4)                    Cm                    Cm7                    Cm9

What are we gon - na do? \_\_\_\_\_

**Slower**                    E**♭**/G                    A**♭**  
 F7                            N.C.                           

Do you want to build a snow - man?

**Very slowly**                    Cm  
 N.C.                            A**♭**                            B**♭**                            N.C.                            N.C.                           

rit.

A**♭**                            Cm                            A**♭**                            Cm

N.C.                            8va ----- N.C.

# FOR THE FIRST TIME IN FOREVER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

With excitement

With pedal

6

*mf*

Fsus F/C Fsus F/C

Fsus F/C F Bb/F

Fmaj7 Bb/F F F/A

C Csus C Csus C F Bb/F

plates? For years I've roamed these emp - ty halls, -

ANNA: The win-dow is o - pen! So's - that door! - I  
did - n't know they did that an - y - more. Who knew we owned eight thou - sand sal - ad

For years I've roamed these emp - ty halls, -

Fmaj7 Bb/F Dm Dm/C

Why have a ball - room with - no balls? — Fi - nal - ly, \_\_\_ they're o - p'ning up \_\_\_ the

Bm7b5 G7 Em Fmaj7

gates! There'll be ac - tual real \_\_\_ live peo - ple;

G Am Eb

it - 'll be to - tal - ly, strange. — But, wow! am I \_\_\_ so read - y for this

C(sus2/4) Expressively Bb(add2)

change! 'Cause for the first time in for - ev - er, there'll be

cresc. f

C/E  
 mu - sic, there'll \_ be light. — For the first time in for - ev -

F(add2)  
 F/E  
 Dm

Am  
 - er, I'll be danc - ing through - the night. — Don't

E♭  
 A7

Dm  
 know if I'm e - lat - ed or gas - sy, but I'm some - where in that

Dm/C  
 B♭maj7

G9/B  
 zone. 'Cause for the first time in for - ev - er, —

F5/A♭  
 B♭sus2

## Excited again

I won't be \_\_\_\_ a - lone. \_\_\_\_ (Spoken:) I can't wait to meet everyone. (gasp) What if I meet...  
 THE one?  
 (Sung:) To - night, i - mag - ine me, gown - and all, \_\_\_\_  
 fetch-ing - ly draped - a - gainst - the wall, - the pic - ture of - so - phis - ti - cat - ed  
 grace.  
 I sud - den - ly see - him stand - ing there: - a

G $\flat$ maj7 G $\flat$ /G $\flat$  E $\flat$ m add2 E $\flat$ m/D $\flat$   

  
 beau - ti - ful strang - er, tall — and fair. — I wan - na stuff - some choc - 'late in — my

Cm7 $\flat$ 5 A $\flat$ 9 add2 Fm add2 G $\flat$   

  
 face! But then we laugh and talk — all eve - ning, which is

A $\flat$  B $\flat$ m add2 F $\flat$  add2  

  
 to - tal - ly — bi - zarre, — noth - ing like — the life — I've led — so

D $\flat$ sus D $\flat$ sus/C $\flat$  add2 G $\flat$ /B $\flat$  add2 C $\flat$ (add2) add2  

  
 far. For the first time in for - ev -

cresc. f p

D $\flat$ /F   
 - er, there'll be mag - ic, there'll \_ be fun. \_\_\_\_ For the

G $\flat$ (add2)   
 G $\flat$ /F 

E $\flat$ m   
 B $\flat$ m   
 first time in for - ev - er, I could be no - ticed by — some - one. —

F $\flat$  

B $\flat$ 7   
 E $\flat$ m   
 E $\flat$ m/D $\flat$    
 — And I know it is to - tal - ly cra - zy to

C $\flat$ maj7   
 Cm7 $\flat$ 5   
 G $\flat$ m6/B $\flat$ b   
 G $\flat$ /C $\flat$    
 dream I'd find - ro - mance, but for the first time in for - ev -

8

A musical score for a vocal and a guitar. The vocal line starts with a sustained note followed by a melodic line. The guitar part is a D7sus chord, indicated by a symbol with a 'D7sus' label above it and a hand icon below it. The lyrics 'er, \_\_\_\_\_' are written under the vocal line, and 'at least I've got a chance.' are written under the guitar part.

Score for guitar and bass. The top staff is in G<sub>b</sub>5 tuning (G on 6th string). The bottom staff is in D<sub>b</sub>/F tuning (D on 5th string). The bass staff has a bass clef, a 'C' (common time), and a 'B' (B-flat) key signature. The score consists of two measures of music with various notes and rests.

be the good girl — you al - ways have to be. —

Eb5  Bbm  Ab/C  Db   
 Con - ceal, don't feel, put on a show. Make

Ab5  Abm/Cb  Eb5   
 one wrong move, and ev - 'ry - one will know.

Db/F  Gb  Gb/Fb   
 But it's on - ly for to - day. ANNA: It's on - ly for to - day! It's ag - o - ny to

cresc.  Ab/Gb  Am7b5   
 It's ag - o - ny to wait! Tell the guards to o - pen up the N.C.

*rall.*

### A little broader

F9

the gate! N.C. For the first time in for - ev -

gate!

*mf* cresc.

C(add2)

D/F#

ELSA: Don't let them in; I'm don't let them what I'm dream - ing of -

G

G/F#

Em

— Be the good girl you al - ways have — a chance to change — my lone -

Bm

F

ly world, Con - ceal; a chance to find — true love. —

B7

Em

Em/D

I know it all ends to - mor - row, \_\_\_\_\_ so it

con - ceal, don't feel, don't let them know.

Cmaj7

C<sup>#</sup>m7b5

A7

G/B

N.C.

has to be to - day. 'Cause for the first time in for - ev -

G/C

G/D

A7/E

Cm/E<sup>b</sup>

- er, for the first time in for - ev - er, \_\_\_\_\_

C/D

G

G/D

G

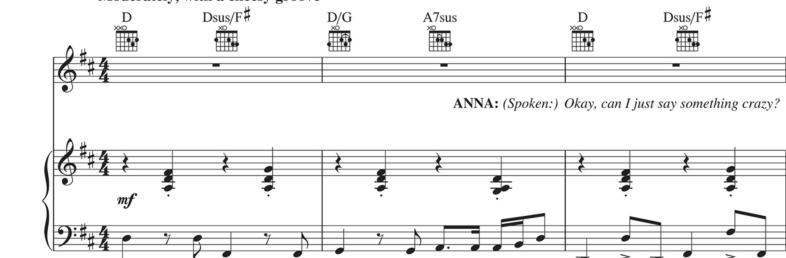
N.C.

noth-ing's in my \_\_\_\_\_ way!

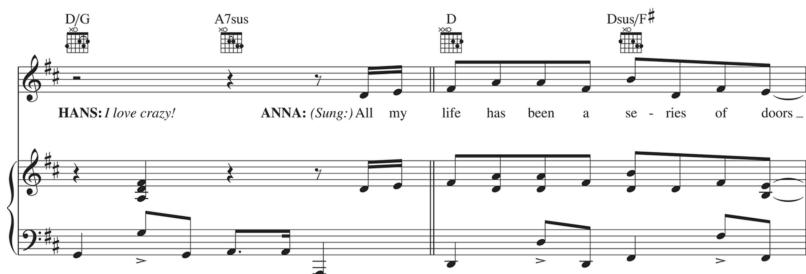
# LOVE IS AN OPEN DOOR

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderately, with a cheesy groove



ANNA: (Spoken:) Okay, can I just say something crazy?



HANS: I love crazy!

ANNA: (Sung:) All my life has been a series of doors...



— in my face, — and then suddenly, I bump into you! —

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HANS: (Spoken:) I was thinking the same thing! 'Cause like, (Sung): I've been search - ing my whole life to

### Em7(add4)

A7sus

Bm

But with you, \_\_\_\_\_

A musical score for 'I Found Myself' in G major. The vocal line starts with a melodic line in the treble clef, followed by a piano accompaniment in the bass clef. The lyrics 'cho - c'late fon - due... but with you, I found my' are written below the notes.

cho - c'late      fon - due... \_\_\_\_

but with you, \_\_\_\_ I found my \_\_\_\_

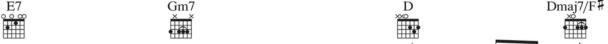
I see your face, and it's noth-ing like \_\_\_\_ I've ev - er known \_ be -  
 place. and it's noth-ing like \_\_\_\_ I've ev - er known \_ be -

fore. Love is an o - pen door.

fore. Love is an o - pen door.

Love is an o - pen door.

Love is an o - pen door.


  
 Love is an o - pen door with you, — with


  
 Love is an o - pen door, with you,


  
 you! Love is an o - pen door.


  
 with you!! Love is an o - pen door.




have but one — ex - pla - na - tion: and I — just meant to be —

have but one — ex - pla - na - tion: You were meant to be —

Say good - bye to the pain —

Say good - bye to the pain —

— of the past; — we don't have to feel it an - y - more. —

— of the past; — we don't have to feel it an - y - more. —

Am7 N.C. E Emaj7/G $\sharp$

— Love is an o - pen door.

— Love is an o - pen door.

*f*

F $\sharp$  Am7 E Emaj7/G $\sharp$

— Love is an o - pen door.

— Love is an o - pen door.

F $\sharp$  Am7 E Emaj7/G $\sharp$

— Life can be so — much more with you! — With

— Life can be so — much more with you!!



# LET IT GO

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Half-time feel, mysterious

The sheet music consists of five staves of music. The top staff shows a guitar part with chords Fm, D♭maj7 (no 3rd), and E♭sus2. The second staff shows a guitar part with chords B♭sus, B♭m, Fm, D♭maj7 (no 3rd), and E♭sus2. The third staff shows a vocal part with chords B♭sus, B♭, F5, and D♭5, with lyrics: "The snow glows white on the moun-tain to - night; - not a". The fourth staff shows a guitar part with chords E♭, B♭sus, B♭m, and Fm, with lyrics: "foot - print \_\_\_\_ to be seen. \_\_\_\_ A king - dom of i - so - la -". The bottom staff shows a bass part with chords E♭, B♭sus, B♭m, and Fm.

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D $\flat$ maj7 (no 3rd)  4th  
 and it looks like I'm the queen. —

E $\flat$ 5  4th

B $\flat$ sus 

B $\flat$  

Fm 

D $\flat$ maj7 (no 3rd)  4th

E $\flat$ sus2 

The wind — is howl — ing like — this swirl — ing storm — in — side. —

B $\flat$ sus 

B $\flat$ m 

F5 

E $\flat$ 5  4th

Could — n't keep it in, — heavy — en knows I —

B $\flat$  

B $\flat$ (sus2/4) 

B $\flat$  

E $\flat$   4th

tried. —

Don't let — them in, —

mf

Db

— don't let them see; be the good girl you al - ways have — to be.

Eb

30

Con - ceal, — don't feel, don't let — them know...

Db

N.C.

— Well, now — they know. — Let it go, —

§ A♭

40

— let it go; — can't — hold it back an - y - more. —

E♭

30r

— let it go; — I am one with the wind and sky. —

Fm

§

D $\flat$  3 $\text{tr}$   
 Let it go, —— let it go; —— turn a - way -  
 Let it go, —— let it go; —— you'll \_ nev -

F $\flat$  3 $\text{tr}$   
 and slam the door. — I don't care —  
 - er see me cry. — Here I stand, —

F $\flat$  3 $\text{tr}$   
 what they're going to say; — let the  
 and here I'll stay; — let the

C $\flat$  3 $\text{tr}$   
 storm rage on. — The cold never both - ered me an -  
 storm rage on. —

To Coda  $\Phi$

C $\flat$  3 $\text{tr}$   
 The cold never both - ered me an -

D $\flat$  5 3 $\text{tr}$   
 The cold never both - ered me an -

Gaining confidence

A♭ 4tr

E♭/G 3tr

y - way.

*mf*

Fm D♭ E♭ 3tr

It's fun - ny how some dis - tance makes ev - 'ry - thing seem small; -

B♭m Fm D♭

— and the fears that once — con - trolled — me can't

B♭sus B♭ E♭ 3tr

get to me — at all. — It's time — to see —

The sheet music consists of five staves. The top staff is for the vocal part, with lyrics and dynamic markings. The second staff is for the guitar part, showing chords and strumming patterns. The third staff is for the vocal part, continuing the lyrics. The fourth staff is for the guitar part, showing chords and strumming patterns. The fifth staff is for the vocal part, continuing the lyrics. The key signature changes from A♭ to E♭/G and then to B♭m, Fm, D♭, B♭sus, and B♭. The time signature is common time throughout.

**D $\flat$**

— what I — can do, to test — the lim - its and — break through. —

**E $\flat$**

36

**D $\flat$**

— No right, — no wrong, — no rules — for me, — I'm

D.S. al Coda

N.C.

free! — Let it go, —

CODA

Φ

N.C.

My pow - er flur - ries through - the air -

*f*

— in - to — the ground. —

My soul — is spi -

- ral - ing — in fro - zen frac - tals all — a - round. —

Eb5  
x xx 6tr  
N.C.

And one — thought cry - stal - li - zes like — an i - cy blast: —

F Dbmaj7  
 I'm nev - er go - ing back; - the  
 f mf

E♭ B♭m  
 past is in — the past! — Let it go, —
   
 cresc.

A♭ Fm  
 — let it go, — and I'll rise — like the break — of dawn. —
   
 ff

D♭ E♭  
 Let it go, — let it go; — that per -  
mf

Fm       D $\flat$        A $\flat$        E $\flat$  

- fect girl — is — gone. — Here — I — stand — in the

Fm       D $\flat$        D $\flat$ m       D $\flat$ m7 

light — of — day; — let the

Cm       C $\flat$  

storm rage — on. — The

D $\flat$ sus2 

cold nev - er both - ered me an - y - way.

mp 

G

# REINDEER(S) ARE BETTER THAN PEOPLE

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Slowly, noodling around

KRISTOFF: Rein - deers are

bet - ter than peo - ple.

Sven, don't you

think that's true?

KRISTOFF (as Sven): Yeah, peo - ple will

KRISTOFF (as Sven): Yeah, peo - ple will

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A7  D/A  B 
  
 beat you and curse you and cheat you. Ev - 'ry

Em  A  D 
  
 one of 'em's bad, ex - cept you. KRISTOFF: (Spoken:) Aww, thanks buddy!

A  D  A  D 
  
 (Sung:) But peo - ple smell bet - ter than rein - deers.

D7  G  A  F#m 
  
 Sven, don't you think I'm right?

D7   
 Em   
 A   
 D 

KRISTOFF (as Sven): That's once a - gain true, for all ex - cept

B   
 Em   
 A 

you. KRISTOFF: You got me! Let's call it a

Slower

Bm   
 E(b5)   
 D/A 

night. KRISTOFF (as Sven): Good - night! KRISTOFF: Don't let the

A5   
 D   
 D6 

frost - bite bite.

rit.



# IN SUMMER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Easy Swing, soft-shoe feel

KRISTOFF:(Spoken:)

Really! I'm guessing you don't  
have much experience with heat.

E6

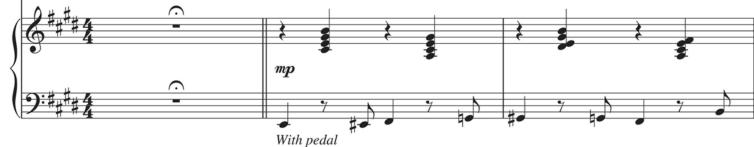
F#m7

Emaj7/G#

F#m7



OLAF:(Spoken:) Nope! But sometimes I like to close my eyes, and imagine what it would be like



With pedal

E6 F#m7 Emaj7/G# F#m7 E6 F#m7

when summer does come. (sigh)

(Sung:) Bees - 'll buzz;



Emaj7/G#

F#m7

Ddim7

C#m7

F#m7

B7

kids - 'll blow dan - de - li - on fuzz, and I'll be do - ing what - ev - er snow does in



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sum - mer. ————— A drink in my hand, my

E7/G# F#9b5 G7 C#m7 F9 B13

Emaj7 A6/9

sum - mer. I'll fi - n'ly see a sum-mer breeze \_ blow a -

With pedal

E6/C#m7 F#7

way a win - ter storm, and find out what hap-pens to sol - id wat - er when

**Bouncy again**

A6 G<sup>#</sup>m F<sup>#</sup>m7      N.C.      E6 F<sup>#</sup>m7

it gets warm. —      And I can't wait to see what my

Emaj7/G<sup>#</sup>      Emaj7      Am6      G7      C<sup>#</sup>m7      F9      B13

bud - dies all think of me.      Just im - ag - ine how much cool - er I'll be in

E6/9      C6/9      F6/9      Gm7

sum - mer! —      Da da, da doo, a

F6/9      Gm7(add4)      Am7      N.C.

ba ba ba ba boo. —      The hot <sup>3</sup> and the cold are both <sup>3</sup> so in - tense,



Dm *20* G9 *20* 3 Bb6 *20* Am *20* Gm7 *20* Bb/C *20*

lax-ing in the sum-mer sun, — just let-tin' off steam. — Oh, the

Slower F6/9 *20* Gm7/C *20* F6/9 *20* Gm7**5**/D**5** *20*

sky — will be blue, and you guys -'ll be there too... when I

Tempo I A**5**7 *20* Dm7 *20* F#9 *20* C13 *20* N.C.

fi - 3nal - ly do what fro - zen things do in sum - mer. —

KRISTOFF: (Spoken:) I'm gonna tell him. *Very broadly*

ANNA: (Spoken:) Don't you dare! (Sung:) In sum - mer! —

F(add 2) *20*

# FOR THE FIRST TIME FOREVER (REPRISE)

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderately

Musical score for 'FOR THE FIRST TIME FOREVER (REPRISE)' featuring piano, vocal, and guitar parts. The score is in 4/4 time, B-flat major, with lyrics in parentheses. The vocal part includes spoken and sung sections. The guitar part features chords and strumming patterns. The piano part provides harmonic support with bass and chords. The vocal part includes a 'With pedal' instruction.

ANNA:  
(Spoken:) You don't have to protect me. Please don't shut me out again!  
I'm not afraid!

(With pedal)

(Sung:) Please don't slam the door. You don't have to keep your distance any -

more. 'Cause for the first time in for - ev - er, I

Chords: Dm, E♭(add2), F, Gm, Fm, B♭(add2), B♭, Fm/A♭, E♭/G, A♭

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Bb/D  E<sup>b</sup>(add2)  Cm(add2)  Cm  Gm 
  
 fi - n'ly un - der - stand. — For the first time in for - ev - er, we can

D<sup>b</sup>(add2)  B<sup>b</sup>sus  B<sup>b</sup>  Cm  E<sup>b/B<sup>b</sup></sup> 
  
 fix this hand in hand. We can head down this moun-tain to - geth - er! You don't

Ab  F/A Gm7(add4)  F  E<sup>b</sup>m/G<sup>b</sup>  Fm/A<sup>b</sup> 
  
 have to live \_ in fear. 'Cause for the first time in for - ev - er, —

B<sup>b</sup>sus  E<sup>b</sup>(sus2/4)  B<sup>b</sup>/D  C5 
  
 — I — will be right — here. —

ELSA: (Spoken:) Anna, (Sung:) please go back home.

G5  3r  
 Your life a - waits! - F/A  3r  
 Go en - joy the sun and o - pen Bb   
 F5  Fm(maj7)/Ab  3r  
 C5  3r  
 Gm  3r  
 F/A   
 (Spoken:) Yeah, but...  
 up the gates. - (Spoken:) I know, (Sung:) you mean well, but leave me be.  
 Yes I'm a - lone, - but I'm a - lone and free. — Just  
 stay a - way, — and you'll be safe from me, —



ANNA: Ac - tual - ly, we're not. I get the feel - ing you don't

What do you mean, you're not?

know? Ar - en-delle's in deep, deep, deep, snow.

What do I not know? (Spoken:) What???

rit.

a tempo

(Spoken:) You kind of set off an eternal winter... everywhere. That's okay, you can just unfreeze it.

Everywhere? No I can't,

N.C. E/G<sup>#</sup>  
*Sure you can! I know you can! (Sung:)'Cause for the first time in for - ev -*  
G<sup>#</sup>+  
*I don't know how!* Oh,  
X str

A(add2) A  
*- er, you don't have to be a - fraid. -*  
X str

B/D<sup>#</sup> B/D<sup>#</sup>  
*I'm such a fool! - I can't be free! -*  
X str

E E/D<sup>#</sup>  
*We can work this out to - geth -*  
X str

C<sup>#</sup>m(add2) C<sup>#</sup>m  
*No es - cape from the storm in - side of me. I*  
X str

G<sup>#</sup>m   
 - er. We'll re - verse the storm — you've made. —  
 can't con - trol — the curse. — Oh, —

C<sup>#</sup>m(add2)   
 — Don't pan - ic; we'll

C<sup>#</sup>m/B   
 — An - na, please, you'll on - ly make it worse! There's so much fear! —

A   
 make the sun \_ shine bright. We can face this thing to-gether. We can

F<sup>#</sup>7/A<sup>#</sup>   
 You're not safe — here. No,

Esus2/G<sup>#</sup>   
 —

F<sup>#</sup>7   
 —

Em/G   
 —

A5   
 —

str

Em/G  A5  Em/G  A5 

change this win - ter weath - er. and ev - 'ry - thing will be al -

Ahhh... \_\_\_\_\_ I \_\_\_\_\_

7

# FIXER UPPER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

With comic bounce

With comic bounce

E

BULDA: (Spoken:) What's the issue, dear? Why are you holding back from such a man? (Sung:) Is it the N.C.

With pedal

mf

FEMALE TROLL 1: clump - y way — he walks? CLIFF: Or the grump - y way — he talks? Or the

F#m B9 F7b5 E E7 N.C.

pear- shaped, square- shaped weird - ness of his feet? MALE TROLL 1: And though we

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C<sup>#</sup>m7b5  N.C. Bm7b5 
  
 know he wash - es well, — he al - ways ends up sort - a smell - y. BULDA: But you'll

A/E  F<sup>#</sup>7  B7  E  N.C. G<sup>#</sup>+ 
  
 nev - er meet a fel - la who's as sen - si - tive — and sweet! BULDA and CLIFF:

A  C<sup>#</sup>m7b5  G/C<sup>#</sup>  D  N.C. F/D<sup>#</sup>  E7 
  
 So he's a bit of a fix - er up - per; so he's got — a few flaws, like his pe - FEMALE TROLL 2:

A  N.C. G/C<sup>#</sup>  N.C. TROLL DUET:

cu - liar brain, — dear, his thing with the rein - deer... that's a MALE TROLL 2:

D N.C. B7 N.C. E7 N.C. E+ N.C. A N.C. A7/C# N.C. A7/C#

SMALL GROUP OF TROLLS:  
 lit - tle out - side of na - ture's laws! — So he's a bit of a fix - er up - per, but

D6 N.C. D<sup>#</sup>dim7 N.C. A/E C<sup>#</sup>+ F<sup>#</sup>m7 B7

this we're cer - tain of: — You can fix this fix - er up - per up with a

Bm7 D/E A N.C. F<sup>#</sup>7/5 B7 E7

lit - tle bit — of love! KRISTOFF: (Spoken:) Can we please just stop talking about this?

A5 A7/C# D F/D<sup>#</sup> E7

We've got a real actual problem here. BULDA: I'll say! So tell me, dear... (Sung:) Is it the

A  D 

MALE TROLL 3: way that he runs scared? Or that he's so -cial -ly im-paired? Or that he

F#m  B9  F7b5  E  E7  N.C.

on - ly likes - to tin - kle in - the woods? (Spoken:) What? CLIFF: (Sung:) Are you

A  C#m7b5  D  Bm7b5 

hold - ing back - your fond - ness due to his un - man - ly blonde - ness? Or the

A/E  F#7  B7  E7  G#<sup>+</sup> 

way he cov - ers up that he's the hon - est - goods?

**ALL TROLLS:** He's just a bit of a fix - er up - per; he's got a couple 'a bugs. — His

i - so - la - tion is con - fir - ma - tion of his des - per - a - tion for healing hugs! —

So he's a bit of a fix - er up - per, but we know what - to do: — the

way to fix up this fix - er up - per is to fix him up — with you!

F<sup>#</sup><sub>7</sub><sup>#5</sup> B7 E7 A5 A7/C<sup>#</sup> D F/D<sup>#</sup> E7

KRISTOFF:(Spoken:) ENOUGH!

*She is engaged to someone else, okay?*

N.C. A N.C. C#m7b5

CLIFF:(Sung:) So she's a bit of a fix - er up - per;

D N.C. F7 E7 A N.C. G/C<sup>#</sup> N.C.

MALE TROLL 4: MALE TROLL 5: TROLL CHILD:  
that's a mi-nor thing. — Her quote "en-gage - ment" is a flex ar-range - ment. And

D D<sup>#</sup>dim7 E7 G<sup>#</sup>+ A A7/C<sup>#</sup>

by the way. I don't see no ring! — MALE TROLLS:  
So she's a bit of a fix - er up - per; her

D6 F7/E♭ A/E C♯+ F♯m7 B7

brain's a bit be - twixt! — Get the fi - an - cé out of the way — and the

Bm7 D/E A N.C. A E/G♯

whole thing will be fixed!

**Soulfully**

F♯m C♯m

BULDA: We're not say-ing you can change him, — 'cause peo-ple don't real-ly change. — We're

G D A

on - ly say - ing that love's - a force - that's pow-er - ful — and strange. —

F#  B 

Peo - ple make \_ bad choic - es if they're mad or scared \_ or stressed. \_ But

C#  F#/C#  G#  F#/C#  C# 

throw a lit - tle love \_ their way, \_ and

**FEMALE TROLLS:** (Throw a lit - tle love \_ their way,

F# B/F#  F#  G  C/G  G 

you'll bring out \_ their best! \_ True love brings out \_ the best! \_\_\_\_\_

**ALL TROLLS:** (you'll bring out \_ their best! \_)

*cresc.*

C  Eb  Bb/E  F  N.C.

Ev -'ry-one's a bit of a fix - er up - per; that's what it's all \_ a - bout! **CLIFF:** Fa - ther

*ff*

**FEMALE TROLL 3: MALE TROLL 6: ALL TROLLS:**  
 Sis - ter! Broth - er! We need each oth - er to

**F** N.C. **G+** **C** **C/Bb**  
 raise us up \_\_\_ and round \_\_\_ us out! Ev - 'ry-one's a bit of a fix - er up - per, but

**Double time**

**F** N.C. **C/G** N.C. **E+** N.C.  
 when push comes to shove, — OLAF: The on - ly fix - er up - per fix - er that can

**Faster**

**Am** N.C. **D7** N.C. **Dm7**  
 fix a fix - er up - per is... **TROLLS:** True, true,

F/G

Yet faster

love! — (Love, — true — love! —)

N.C.

E♭

F

A♭/F♯

G

C

E♭

Fm7

A♭/F♯

G

C

E♭

Love, — love, — love, — love, — love! — Love!

F

A♭/F♯

F

TROLL PRIEST:  
(Spoken:) Do you, Anna, take Kristoff  
to be your trollfully wedded—

True — love! — True... —

C

N.C.

You're getting married! (Sung:) love!

ANNA: Wait, what?

# VUELIE

Written by Frode Fjellheim  
and Christophe Beck

Moderately slow

A piano score for the first system. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp. The tempo is moderately slow. The dynamic is *p* (piano). The instruction *With pedal* is written below the staff. The music consists of a series of eighth-note chords and sustained notes with grace notes.

*With pedal*

A piano score for the second system. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp. The music consists of eighth-note chords and sustained notes with grace notes. The dynamic is *p*.

A piano score for the third system. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp. The dynamic is *mp* (mezzo-forte). The music consists of eighth-note chords and sustained notes with grace notes.

A piano score for the fourth system. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp. The music consists of eighth-note chords and sustained notes with grace notes.

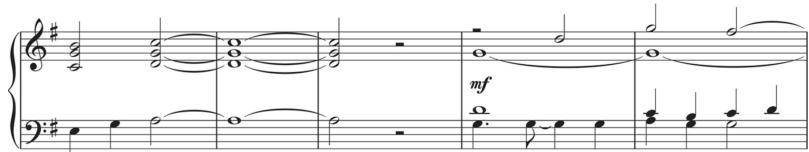
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Musical score page 1. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measures 1-4. Treble staff: quarter note, quarter note, quarter note, quarter note. Bass staff: eighth note, eighth note, eighth note, eighth note, eighth note.



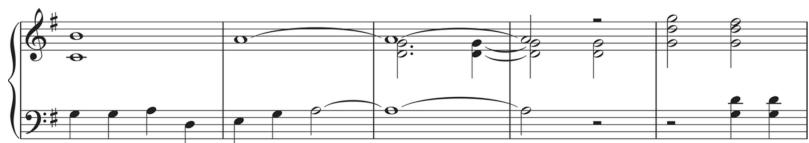
Musical score page 2. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measures 5-8. Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note.



Musical score page 3. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measures 9-12. Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Dynamics: *mf*.



Musical score page 4. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measures 13-16. Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note.



Musical score page 5. Treble and bass staves. Key signature: one sharp. Time signature: common time. Measures 17-20. Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note.

2/4

2/4

*cresc.*

*f*

2/4

2/4

# HEIMR ÁRNADALR

Music by Christophe Beck  
Lyrics by Christine Hals

Slowly

Ver - ðug drót - tning stór  
Wer - thoog drawt - ning stor  
Wor - thy queen of great - ness

Hjar - taaf gu - li skín - na  
Yar - taf goo - li skeen - na  
the heart of gold shines. —

*mf*  
With pedal

Kró - num þík með vo - num ást og trú  
Crow - noom theek meth vo - num aost og true  
We crown you with hope, — love, and faith.

Fag - ra grýtt - ur land hei - mr Ár - na - dalar  
Fahg - gra grytt - or land hey - mr Are - na - dalar  
Beaut - ful sto - ney land Home Aren - delle —

Fyl - gið Phyl - gith  
Fol - low

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drött - nin - gu ljó - sins  
 drawt - nin - goo ljó - since  
 queen - (of) light. —

drött - nin - gu  
 drawt - nin - goo  
 Queen - (of)

Fyl - gið ljó - sins Ver - ðug  
 Phyl - gith ljó - since Wer - thoog  
 fol - low the light wor - thy

drót - ning stor Várr  
 drawt - ning stor Várr  
 queen of great - ness Our

drot - ning  
 drawt - ning  
 queen —

Ver - ðug  
 Wer - thoog  
 wor - thy

drót - ning ljó - sins  
 drawt - ning ljó - since  
 queen (of) light —

ljó - sins  
 (of) light —

rit. e dim.

*p*

FROZEN HEART  
DO YOU WANT  
TO BUILD A SNOWMAN?  
FOR THE FIRST  
TIME IN FOREVER  
LOVE IS AN OPEN DOOR

LET IT GO  
REINDEER(S) ARE  
BETTER THAN PEOPLE  
IN SUMMER  
FOR THE FIRST TIME  
IN FOREVER (REPRISE)

FIXER UPPER  
VUELIE  
HEIMR ÁRNADALR



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